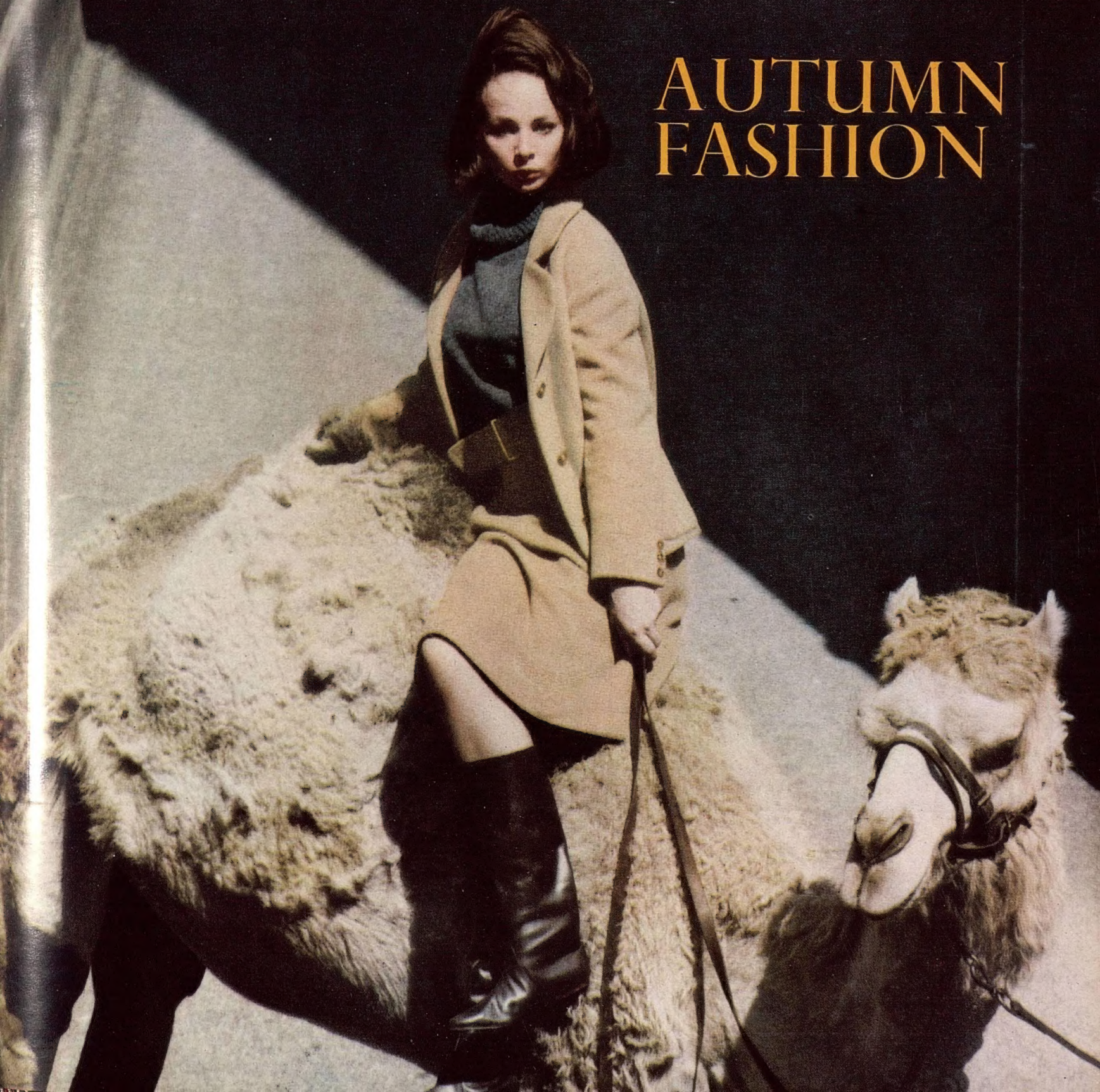


# THE **Tatler**

& Bystander 2s.6d. weekly 19 Sept. 1962

AUTUMN  
FASHION







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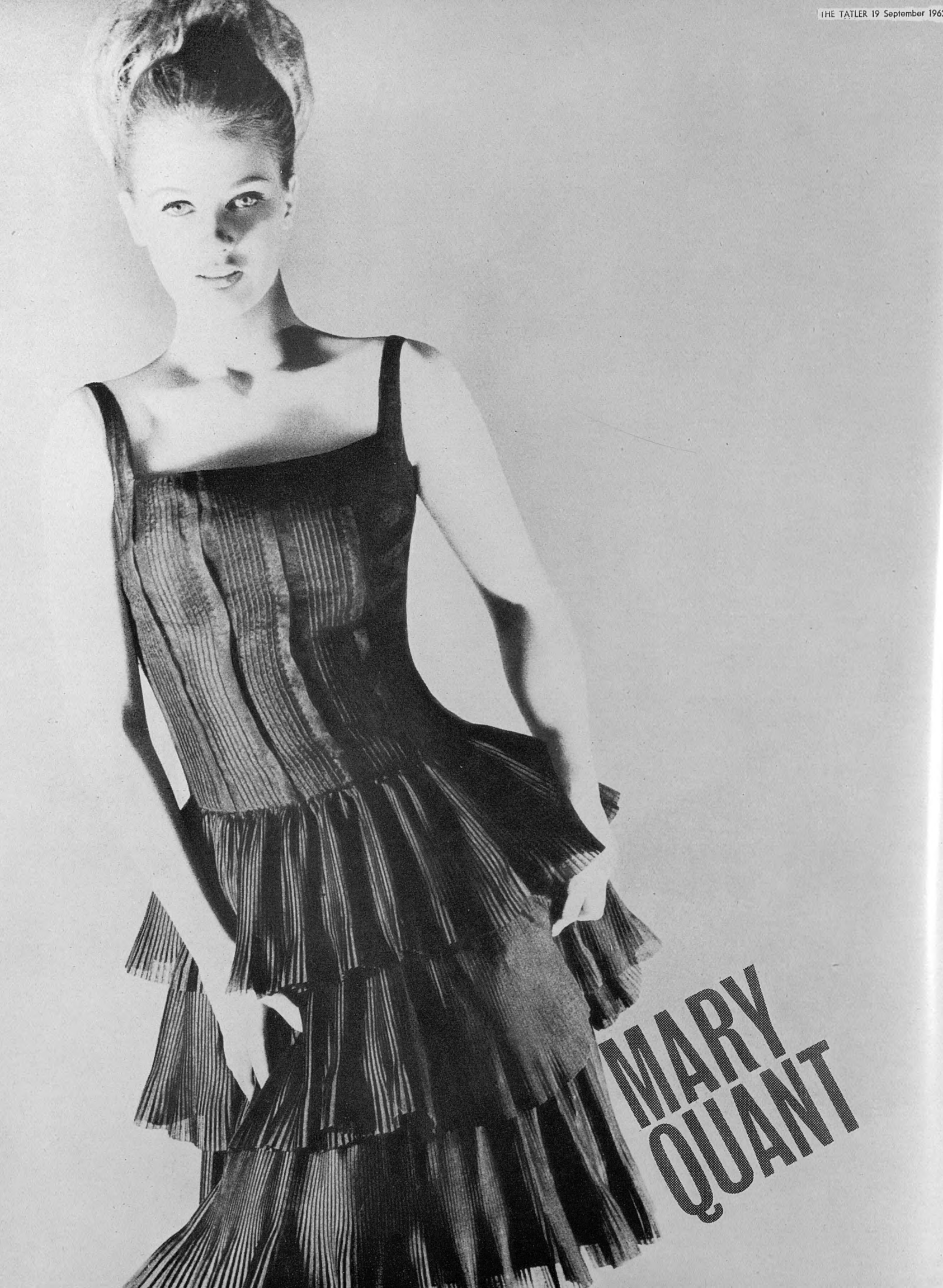
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# THE Tatler

& BYSTANDER 2s 6d WEEKLY

19 SEPTEMBER, 1962

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There's a lot more than meets the eye of the reader in preparing a fashion picture like John Cole's cover to this Autumn Fashion number. Off-the-set picture here shows how to get a model mounted on a camel. Her camelhair suit by Polly Peck, 18½ gns. at Harrods; Dingles of Plymouth; Rackhams of Birmingham. Gilt bracelets, Presents of Dover Street. Chessington Zoo camel. For other Camel Corps recruits turn to page 623. The New Wave in Paris is ocean blue; for proof see pictures on pages 619-621. And a sketch of the intentions of those Crown Princes of the salons, Balenciaga and Givenchy, will be found on pages 630-631.

Postage: Inland, 4½d. Canada, 1½d. Foreign, 6½d. Registered as a newspaper for transmission in the United Kingdom. Subscription rates: Great Britain and Eire: Twelve months, including Christmas number, £7 14s.; Six months (including Christmas number) £3 19s.; (without Christmas number) £3 15s.; Canada: Twelve months, including Christmas number, £7 1s. (\$21.50); Six months, including Christmas number, £3 12s. 6d. (\$11.50); without Christmas number, £3 8s. 6d. (\$10.50 U.S.A. dollars); Twelve months, including Christmas number, \$22.50; Six months, including Christmas number, \$11.50; Six months without Christmas number, \$11.00. Elsewhere abroad: Twelve months, including Christmas number, £7 18s. 6d.; Six months, including Christmas number, £4 1s.; without Christmas number, £3 17s. 6d.

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# GOING PLACES

## SOCIAL & SPORTING

**Flower Arrangement Exhibition,** Oakley Manor, Church Oakley, near Basingstoke, 11 a.m.-7 p.m., 20 September, in aid of the N.S.P.C.C. and the Cancer Research Fund.

**Staff College & R.M.A., Sandhurst, Horse Show,** Camberley, 22 September.

**Horse of the Year Show,** Wembley, 2-6 October.

**Women's Travel Club dinner-dance,** 2 October (Details, Miss G. Shebbeare, GRO 9030).

**Autumn Antiques Fair,** Town Hall, Chelsea, 3-13 October. (To be opened by Mr. Cecil Beaton.)

**Women of the Year luncheon,** Savoy, 4 October. (Tickets, £2 10s., inc. wine & coffee, from Mrs. Vera Biggs, AMB 0191.)

**The Benenden Ball,** Mansion House, 5 October. (Tickets £2 10s., inc. dinner from Mrs. E. Dalrymple, Wycherleys, Benenden, Cranbrook, Kent.)

**Cesarewitch,** Newmarket, 6 October.

**Mermaid Ball,** Mansion House, 8 October, in aid of the Royal National Life-Boat Institution. (Tickets, £2 2s., inc. buffet supper, from Mrs. Susan With, Life-boat House, 42 Grosvenor Gdns., S.W.1.)

**Bal Masque,** Grosvenor House, 9 October, in aid of the Mental Health National Appeal.



● *Getting together over their fiddles, two of the world's greatest violinists Yehudi Menuhin and David Oistrakh who appear together in a concert at the Royal Albert Hall on Sunday. Among the items will be violin concertos by Brahms and Beethoven, and each violinist will conduct while the other is playing*

(Tickets, £3 3s., inc. dinner, from Mrs. Audrey Taylor, 8 Wimpole St., W.1.)

**Wiltshire Red Cross Ball,** Charlton Park, Malmesbury, 12 October.

## RACE MEETINGS

**Flat:** Yarmouth, Lincoln, Brighton, today & 20; Ayr (Western Meeting), today, 20 & 21; Haydock Park, Kempton Park, 21, 22; Worcester, Bogside, Thirsk, 22; Hamilton Park, 24; Windsor, Leicester, 24, 25. **Steeplechasing:** Ludlow, today & 20; Wincanton, 20; Newton Abbot, 21, 22; Market Rasen, 22; Scone (Perth Hunt Meeting), 26, 27 Sept.

## MUSICAL

**Covent Garden Opera.** *Madama Butterfly*, 7.30 p.m.,

20, 25 September; *Aida*, 7 p.m., 21, 24, 26 September; *La Bohème*, 7.30 p.m., 22, 29 September; *La Forza Del Destino*, 7 p.m., 28 September, 1, 3 October. (COV 1066.)

**Royal Festival Hall.** *Così Fan Tutte*, concert performance, 7.30 p.m., tonight; London Mozart Players, 8 p.m., 21 September; Niedzielski (piano) 3 p.m., 23 September; Pierre Fournier ('cello), 8 p.m., 25 September. (WAT 3191.)

## ART

**Kokoschka Exhibition,** Tate Gallery, 14 September-10 November.

**Oliffe Richmond sculptures,** Molton Gallery, to 29 September.

**Oberlin College (Ohio) Col-**

**lection,** Kenwood House, Hampstead, to 30 September.

## EXHIBITIONS

**Regency Exhibition,** Brighton (George IV bi-centenary), to 30 September.

**Jewel of the Year Exhibition** Christie's, King St., S.W.1, to 30 September. *Counterspy* (see page 632.)

## FIRST NIGHTS

**Garrick.** *Rattle of a Simple Man*, tonight.

**Sadler's Wells.** Hamburg State Opera Company, 25 September.

**Mermaid Theatre.** *The Plough & The Stars*, 25 September.

**Old Vic.** *Peer Gynt*, 26 September.

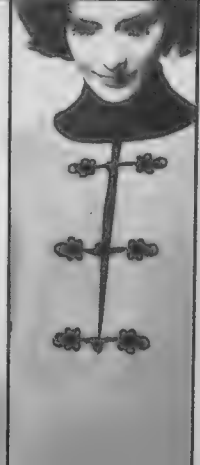
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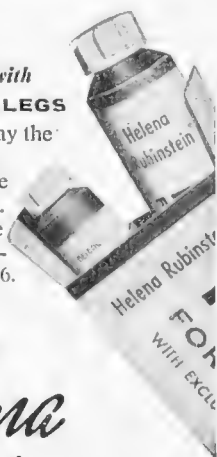
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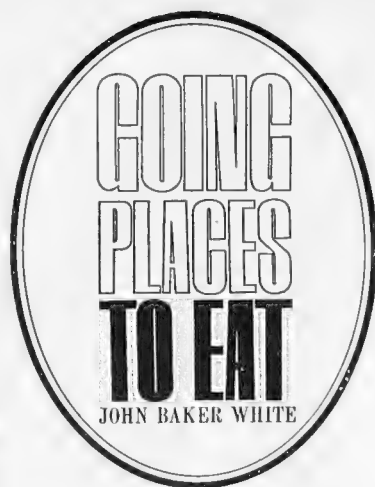
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*Helena Rubinstein*

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## Strategic base

C.S. . . . Closed Sundays  
W.B. . . . Wise to book a table

**Alberts**, 53 Beak Street, off Regent Street. (GER 1296.) "*Cuisine Bourgeoise*" is how this long-established restaurant with many regular customers describes itself. If *Bourgeoise* is interpreted as meaning reliable and giving good value for money, then I have no quarrel with the definition. The four-course dinner, with several choices in each course, should satisfy even the very hungry, and there is a large *à la carte* menu as well. The decor has changed quite a lot since I first knew this restaurant, and the signed photographs of tennis stars have given way to wrought-iron work in the Spanish fashion. It is a bright, cheerful, friendly place where you are greeted with a smile. Also it is in a good strategic position with a shopping area on one side and theatres on the other, and is fully licensed to midnight. I have a French friend who gets into a passion over cool plates and tepid coffee. He would not complain here. W.B.

**Adria Hotel restaurant**, 88 Queen's Gate (bottom end). (FRE 3391.) In the dining room, with a pleasantly restful and unusual decor, I had a large cup of well-made *consommé en gelée*, a quite good chicken curry but served without chutney, and the usual etceteras, and a tasty strawberry mousse. My bill, without drink and coffee (which was not hot enough), was 8s. 6d. This restaurant welcomes non-residents, so if you are museum visiting nearby, remember you have value for money here.

## When visiting Wimbledon

For a short drive out of London, Wimbledon Common makes a pleasant change, with a walk past its splendid houses to whet the appetite. The **Dog & Fox Hotel**, High Street, is

nothing special from the outside, but it has a pleasant dining room, with friendly service, a wide and quite ambitious menu, and a high standard of cooking. I ate there the best double lamb cutlet I have had for a long time, and a fruit salad as it should be. I was not offered the wine list, but I am sure that, as at the other restaurants in the Short group, it is good. Allow 15s. to 18s. per head without wine.

## Wine note

Do British wine-drinkers realize that they have a wider choice of wines from which to pick their fancy than any other country in the world. A recent Tasting organized by Findlater, Mackie Todd was an interesting and pleasant reminder of that fact. Forty wines suitable for summer drinking were displayed. They came from France, Germany, Italy, Portugal, South Africa, Spain and Yugoslavia. Would a tasting in, say, Paris, offer such a wide international choice? I doubt it.

## . . . and a reminder

**Normandie Hotel restaurant**, 163 Knightsbridge. (KEN 1400.)

*A place for unhurried eating in elegant surroundings.*

**Magic Carpet Inn**, 124 Kings Road, Chelsea. (KEN 6296.)

*Long-established and well known but now offering a first rate 21s. all-in menu.*

**La Ronde**, 59 Marloes Road, Kensington. (WES 2589.) *New, small, elegant, with good cooking and an admirable wine list.*

**Windmill Luncheon Club**, 234 Bermondsey Street. (HOP 5627.) *Membership by application and well known to those who like good food; quite small, and off Tower Bridge Road.*

**Westbury Hotel**, Bond Street. (MAY 7755.) *Germain Bagole is now chef des cuisines, a guarantee of good cooking.*

## CABARET CALENDAR

**Talk of the Town**. (REG 5051.) *Frankie Vaughan sings 19 songs in his first West End cabaret date. His appearance is preceded by the elaborate floorshow featuring individual items*

**Pigalle**. (REG 7746.) *Jill Day in song-&-dance routine is the star of The Roaring Twenties, a big floorshow with a period flavour*

**Establishment**. (GER 8111.) *Frankie Howerd has the cabaret spot here*

**Room at the Top** (ILF 4455.) *The Breakaways*

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BULGARIA: the roofs of Plovdiv and (right) preserved Turkish houses in Nesebur

## Rough & smooth in Bulgaria

AS I SAT IN SOFIA AIRPORT, sipping a final slivova and contemplating the no-man's-land of nationalities around me, I already felt nostalgia for a country of which I had barely taken leave. I can never entirely explain my affection for the Balkans, and Bulgaria is no exception. It must have something to do with *esprit* for it persists in spite of atrocious plumbing in all but the best hotels; in spite of a general standard of food, service and shops which falls way short of that in Western Europe. In spite of inadequacies in the minor luxuries (a private but acute frustration was the fact that caviare was listed on every menu but was never available). Perhaps it is because a lack of finesse in the service is compensated by the refreshingly ungrasping attitude of those who serve, some poor roads by staggeringly lovely countryside. And gaps in the language barrier are all the more rewarding in some unexpected conversations.

Travel is seldom less than an interesting adventure, if not always in terms which one might consciously have chosen. Pleasantly surprised by my hotel in Sofia, the Balkan, I set out by car next morning for the 10-hour journey down to the coast. It ran through some of the most lovely country I have ever seen, and the long trail ended at last in a new, apparently unfinished 10-storey hotel whose lift was out of order. Lying on the beach next day in the dry blue air and



the scorching sun, however, I decided that life was definitely worth living again. I remembered my delight on talking to a waitress who spoke perfect English, had visited London, and had graduated from Sofia University: (in reply to the obvious question, she told me that if any single thing had impressed her most, it was the Underground).

Then I remembered the gipsy with the long golden ear-rings who paused with the dignity of a duchess for me to photograph her. The peasant woman who sat on an upturned piece of a Roman column in the market place of Plovdiv, and sold her aromatic herbs wrapped in pages from the museum catalogue. That very morning, I had been sitting on the terrace of an inn high in the Vitoshe mountains, and had talked in no language at all to five Bulgarians who came to talk to me because I was a stranger, while a performance of *Faust* cracked spasmodically over the loudspeaker. Music, most of all, I shall associate with Bulgaria. Their appetite for it

is omnivorous and perpetual. My own driver could never get along without it. From Bach (to which I frequently breakfasted) to pop, it floats on the ether of the huge open air cafés on the coast, it echoes through the night-empty streets of Sofia itself.

My command of Bulgarian extends to two sentences: *Iskam goresto* (I want it hot) and *Iskam burgo* (I want it quickly). *Moleya*, for please. Mastery of these is essential in all restaurants. The Bulgarians, who are avid talkers but leisurely movers, mean no harm in keeping one waiting. Their custom is to settle in their chosen café for the evening, time no object. Cabarets, which they love, tend toward the western. If anything, one was starved of things sufficiently indigenous. Almost in vain does one search for the Ruritanian image. The closest thing I found to it was the palace at Balchik which ex-Queen Marie of Rumania had built for her Turkish lover. It is now a recreation home for actors and writers, and has never been altered. So some romantic echoes remain, especially in its glorious Italian gardens full of fountains, pergolas, roses and water lilies, dreaming remotely, in a series of terraces, down to the water's edge. The Queen built a tiny and beautifully frescoed Orthodox chapel for her own use, a mosque and a minaret for his. It is appropriate that the place should be dedicated to those who might best appreciate it. But significant that no attempt has been made to commercialize it.

I found a certain poetry, too, in Nesebur, an ancient fishing

village which juts out, anchor shaped, from the southern coast near Bourgas. Once it traded with Genoa and Venice, Ragusa and Constantinople. It has known the Thracians, the Greeks, the Romans and the Byzantines. Now its 40 churches are mostly shells; the remnants of the riches its traders brought back are preserved in the museum (also a church, and the only one to have been restored). Since it has been classified as a museum town, the old timbered Turkish houses with their overhanging eaves have been preserved, too, and I only wish there were more like them. From this peninsula, one looks over the water to the bright, white geometry of the Sunny Beach hotels, and not without regret. There is a small, newish hotel in Nesebur itself, but in search of true local colour you have to remember that here, as elsewhere in the Balkans, local colour tends to be accompanied by dirty tablecloths and unspeakable sanitation, if any. There is simply no equivalent of the small-town bistro of France or Italy. Instead, you find a stall which sells *mikiza*: a crisp, savoury doughnut which is speared, piping hot from the oil, and wrapped in a piece of paper. But never would you find such a stall in any of the resorts, more's the pity. Two other places whose old quarters have been conserved in the same way as Nesebur are Plovdiv and Tirnova, both of them erstwhile capitals, both with a reasonable hotel. It is possible, in 10 days, to tour a good deal of the country and also spend some time in the Black Sea resorts. Of these I shall write next week.



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THE TATLER  
19 SEPTEMBER 1962

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# BRIDE AT HOLY TRINITY



Bride and bridegroom at Holy Trinity, Brompton, are Miss Lindsay Garrett Anderson, third daughter of Sir Donald and Lady Anderson, of The Manor, Notgrove, Gloucestershire, and Mr. Robert Trench Fox, only son of the late Mr. Waldo Trench Fox and of Mrs. Fox, of Penjerrick, Falmouth, Cornwall. Tom Hustler took the picture inside Holy Trinity and those overleaf at the Claridge's reception. Mr. and Mrs. Fox are honeymooning in Morocco





*The bride and bridegroom receiving guests*



*Mr. David Neville, Mrs. Michael Parry-Crooke and Mrs. J. R. M. Lewis*



*Miss Olivia Turton and Miss Odile Gomme*



*Mr. Michael Toddhunter and Miss Camilla Dowding*



*Mr. & Mrs. Mark Birchall and Major & Mrs. Peter Birchall*



*Miss Rose Anderson, Mrs. John Williams, Mr. A. J. Clarke, Mr. J. Williams*





*Gillian Stewart-Moore, Nicola Carne, Mark Byers and Emma Llewellyn*



*Miss Caroline Meyrick*



*Miss Victoria Bennett*



*Mrs. Waldo Fox, Sir Donald and Lady Anderson receiving guests*



*Miss Sally Raphael*



*Miss Annabel Davis-Goff*





Mr. W. L. Heath from Basingstoke brushes away loose blemishes



After the National Rose Society's autumn show was opened at the Royal Horticultural Hall, Westminster, a party was held in Chelsea to celebrate the publication, on the same day, of *The World of Roses* by vice-president Mr. Bertram Park, seen above cutting his celebration cake

PHOTOGRAPHS: A. V. SWAEBE

# ROSES ALL THE DAY



Mr. & Mrs. Eric Robinson



Lady Elizabeth Anson and Mr. Harry Wheatcroft





*Mr. E. J. Baldwin, past-president of the society, with Mr. L. A. Anstiss, vice-president*



*Miss April Wilding*



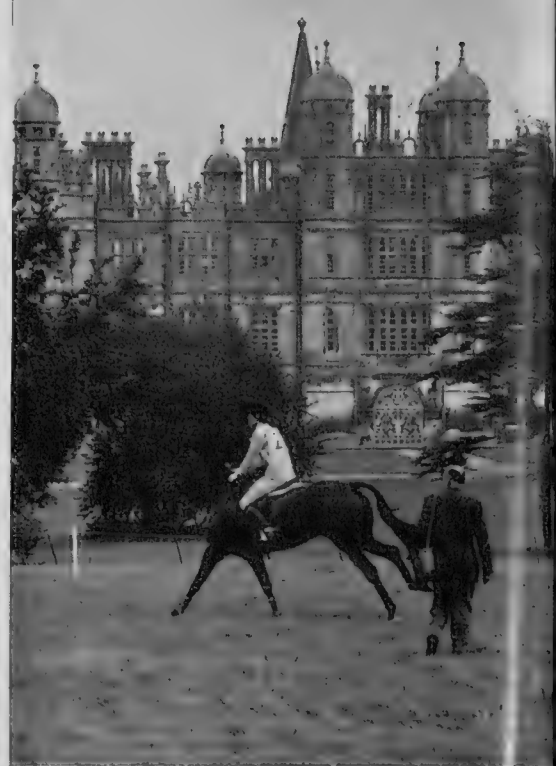
*Sir Harry and Lady Pilkington*



*The Princess Royal with the society's president, Mr. E. Royalton Kisch, and deputy president Major-General R. F. B. Naylor*

# THREE DAYS AT BURGHLEY

The European equestrian open championships held in the grounds of Burghley House, Stamford, by permission of the Marquess of Exeter, attracted royal visitors in Prince Bernhard of the Netherlands and his daughter Princess Irene and also marked a notable victory for the Russian team



Above: The winner, Miss Jane Wykeham-Musgrave on her gelding Ryebrooks riding in the cross-country. Left: Prince Bernhard of the Netherlands, president of the International Equestrian Federation, with his daughter Princess Irene and the Marquess of Exeter, president-elect of the British Horse Society. Below: The flags of the competing nations, from left, Russia, Ireland, Britain and France—this was also the order in the team results

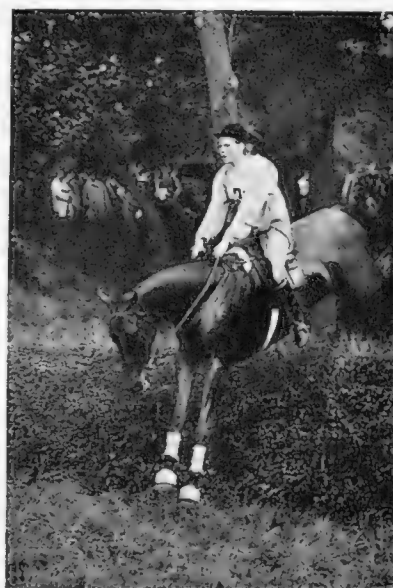






Above: Spectators walk past the front of Burghley House with its famous gold doors. Right: Lieut. J. D. Smith-Bingham, thrown at fence 5 from his horse *By Golly*, is helped from the course. Far right: Lunch in the members' enclosure before the start of the cross-country was a battle with the weather. Below: The four-mile course encircled Burghley House. Here Mr. A. Cameron of the Irish team passes by on *Sam Weller*





*Taking the water-jump (above), the Hon. Patrick Conolly-Carew, Royal Horse Guards, on his chestnut mare, Baliyhoo*

*Spectators check scores*

*After the cross-country, Mrs. M. Cavenagh (Rutland). Centre: Miss V. Freeman Jackson of the Irish team. Above right: Miss J. Graham-Clark (Berkshire)*





# HOTEL ASCENDING

ALEX LOW PHOTOGRAPHED PARK LANE'S NEW HILTON HOTEL IN VARIOUS ASPECTS INCLUDING THE DRAMATIC JOIN-UP ON THIS PAGE WHICH EVEN HIS EXPERTISE COULD NOT HAVE ACHIEVED IN A SINGLE CAMERA SHOT





The dominating Hilton Hotel seen here from the Serpentine and (above right) across the park from the children's playground



Below: The Hilton seen from the square beside the Victoria Memorial soars high above the grounds of Buckingham Palace







Cranes cut the skyline at Hyde Park Corner above the Wellington Monument in its wilderness of excavations for new approach roads



Village ambience as seen from Shepherd Street off the Market and (below) the hotel reflected behind flowers in a hair stylist's window

HAVING SIGNALLLED ITS effects in architects' plans and artists' impressions for some years previously, London's new £6,000,000 Hilton Hotel now dominates the skyline over Park Lane and most points West. At the moment it is rather more than a shell and rather less than a hotel—completion plans envisage an opening day in early 1963. Thirty floors rise starkly from basements to roof garden with 60 feet below ground and 328 above road level. Count in too 23 guest floors accommodating 856 people, garages to house 350

of their cars, and two night clubs—on the 3rd and 28th floors respectively—and you have no small addition to the Hilton international empire of 49 hotels with an estimated total of some 33,489 rooms. What it does for London on one plane is immediately evident—a large measure of relief from the cramping conditions imposed by a booming tourism and too few hotel amenities. On another level—the architectural—the impact is equally impressive. There's a case for co-existence with skyscrapers though ideally the sites that surround them



should be cleared and redeveloped in keeping. In the case of the Hilton quite a few charming Georgian houses have been put in the shade through no fault of their own. But we do have to live with skyscrapers even if the practice—as in London—of dotting them somewhat indiscriminately about the landscape is disconcerting to some and certainly detracts from any attempt to establish a pivotal centre to a city whose character, while not the most beautiful, is certainly among the more forceful of Europe's capitals.

# A Weekender's Lament

by Diana Graves

MY first traumatic experience of weekends occurred at the age of 17 when I was invited to an enormous Elizabethan house in the Cotswolds. The place was alive with agreeable, well-mannered servants, and by the time we had finished tea I realized that there was going to be a grave tipping problem. Dolefully aware that I had only one pound to deal with this contingency I sent a hurried note to my father to find out how much, in the circumstances, I should give to each member of the household. The following evening, in the middle of dinner, the butler handed me a telegram which he had just taken down over the telephone. "Ten shillings for the parlour maid," it read. "Ten shillings for the house maid. Don't bother about the butler. Love, Papa."

During the rest of the evening I watched with tears in my eyes the porpoise-like figure of the butler performing his duties, his three chins quivering with reproach, and when Monday arrived I pressed not only the pound note into his hand, but every penny and halfpenny I had as well. It was a ghastly business and now, 20 years later, I still feel wretched when I think of the house maid and parlour maid, who were so brutally deprived of their *douceurs*.

Since this initial débâcle, *nothing*, I'm bound to say, has gone entirely according to plan as far as my weekends are concerned. I am still haunted by the memory of another visit I paid as a young bride to a Stately Mansion in Wiltshire. My husband and I, going upstairs on the first evening, found my nightdress laid out on the four poster but no pyjamas beside it. We gazed at each other in horror. Was it possible we had forgotten to pack his only pair and would forever be held in contempt by the servants? There was no sign of them in the drawers or suitcases but were they, we wondered, in the bathroom? We opened a door and found, to our astonishment, that it led into a dressing-room in which, on yet another four-poster, were his dressing-gown and pyjamas, with his slippers neatly placed on the fur rug beside it. Despairingly we asked ourselves whether the *haut monde* preferred married guests not to communicate with each other. After all, we had been separated by the length of a table throughout dinner. Perhaps we should not even share a bed. What unspeakable solecism might we be perpetrating if we were found in the same room?

At last, after endless discussion we decided that, as long as he was in the dressing-room when he was called in the morning, it would be all right for him to stay with me during the night. The only grave difficulty was waking up early enough, without an alarm clock, to smuggle him back in time to the dressing-room. In a sense, we need not have worried. Used as we were to being lulled to sleep by the rumble of London traffic we were unprepared for the nocturnal cacophony which takes place in the country. Owls, instead of hooting in the gentle sort

of way one expects from story-books, screeched their heads off among the sycamore branches, foxes, indistinguishable from a band of coyotes, howled to the moon, dogs bayed, cats suffered, cows were in labour, trees battered against the windows and the stairs creaked with a procession of ghosts, every one of them clanking chains. By dawn we were exhausted and fell into a profound sleep only to be awakened an hour later by an outraged looking valet with tea and bread and butter. We were so ashamed of ourselves we over-tipped him, too, and were forced, in consequence to leave yet another housemaid grieving.

Since then, I'm thankful to say, various disasters such as war and foreign travel have prevented me visiting large country houses. But I still find myself unable to deal with the delicacies of being an acceptable weekend guest. The fact is, that there are no longer any hard or fast criteria regulating one's behaviour. If one had lived in the days of E. F. Benson it would have been simple. Everybody knew whom to tip, what they were going to eat, where they were expected to be at given moments and with the punctuality of the Angelus they would be gonged upstairs to undress and dress and start afresh. The ladies, staunchly relying on their feminine frailty, were seldom subjected to the rigours of cross-country treks in the wake of their menfolk and were able, instead, to devote themselves for a great part of the day to the pleasure of cheating at croquet.

There were, naturally, certain formalities to be observed, such as retiring to their rooms after breakfast to write letters. This has often worried me during my rare periods of depression. "What happened if they were short of friends?" I've asked myself despondently. Did they enclose an empty sheet of paper in a crested envelope and address it to well-born but fictitious acquaintances? On the other hand, were they obliged to write, day after day, to distant relatives with whom they had absolutely nothing in common? The grandmother of a friend tells me that she, personally, used to circumvent this deplorable social problem by writing innumerable letters to "the Stores" (the Army & Navy, of course) ordering almost daily, small quantities of brown hair nets, which has always struck me as odd as she was a natural platinum blonde.

Nowadays there is no pattern of behaviour. One's hostess is always far too complacent. "Get up when you want!" she tells you. "*Faites comme chez vous*," she continues with an execrable accent. That's all very well. If I were *chez moi* I should sleep till 10, get breakfast, do the crossword puzzle and indulge myself selfishly for the rest of the day. But what is one to do when one hears the clatter of dustpans at eight in the morning, followed by banging brooms and the tintinnabulation of plates on the kitchen table? Get up, half-asphyxiated by the bedclothes under which one has been

sheltering after a bat-ridden night, and buckle to is the answer. Here, of course, one is submerged by further complications as it's quite impossible to judge from the bland faces of one's hosts how much work one is supposed to do in exchange for a rustic roof over one's head. Not being first-class about the house, I once volunteered to do the weeding. By the end of a back-breaking day I had uprooted every seedling in the garden. My friends were more than amiable about it, but I have noticed that since then they have only invited me to their flowerless London flat. On another occasion, my mother, as eager as I am to sing for her supper, pruned every rose in the garden. Unfortunately it was the off season for pruning and not even a bud showed for the next two years. That proved to be her last invitation to the scene of the outrage.

One can, of course, stir puddings and shell peas, and provide gin for one's flagging friends, but I've never yet discovered how, otherwise, to fill in the long, nerve-racking days. Should I hang about the house mending the sheets and trying to be entertaining? Or would it be a wiser move to keep out of my hostess's way and trundle down to the village post office, which is never less than four miles away, and buy endless books of stamps? It's no good offering to muck out the stables as horses give me hay fever. And I am always afraid that if I slip up to my room I shall either disturb the dog who uses my bed as a daytime couchette or look as if I was sulking. By the evening I'm always in an advanced state of schizophrenia but find to my chagrin that my hosts, their labours ended and starved as they have been over the past week for conversation, are anxious to stay up till one o'clock smoking and drinking until the living room is indistinguishable from a night-club.

By Sunday evening, bug-eyed and wilting, I plead an urgent engagement in London so early the following morning that I must leave tonight. Hopeless. The garage man has too many other people who (presumably in the same state of chassis as I am) have to be driven to the station. I can, however, catch the 7.35 in the morning which should get me up just before 10. Not wanting to disturb my friends, I tell them I will breakfast on the train. There is no breakfast and at ten I am sadly munching an old bun on Waterloo Station, vowing never again to leave the tranquil purlieus of London. But the following fortnight, magicked once more by the mirage-like prospect of a perfect weekend, and suffering apparently from amnesia, I am back at the station buying a ticket I can ill afford and rattling off to yet another disastrous country engagement. It is all very sad.

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*Due to mail delays from the South of France Lord Kilbracken's column has been held over this week*

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# ANTIQUES OF THE FUTURE



Porcelain modeller, Miss Dorothy Doughty with one of her British Bird series, a kingfisher. It took her 25 years to complete a series of American birds (Mrs. A. C. Dickins, whose husband commissioned that series, is in the background). Miss Doughty's birds command high prices in America where they are rated collectors' pieces. The Queen chose some as a gift to General Eisenhower

Mass production and impermanence seem at first glance the prevailing characteristics of mid 20th-century design. Will we, in fact, leave anything behind that the future could regard with the reverence we accord a Cadogan teapot or even an Etruscan water jug? Albert Adair thinks we will and here discusses contemporary craftsmanship that he feels will last

When asked to turn my attention to antiques of the future, I was, I must admit, somewhat taken aback. Careful thought, however, convinced me that though I do not pretend to foresee the future, the nucleus of the best produced today will survive. I intend to waste no time considering the new-fangled and crack-pot talk about the new idiom; a realist will concede that so-called *art nouveau* is, after all, no more than a derivative of the arts of our forebears. A random example is the work of Karl Fabergé (1846-1920). His products are eagerly sought by collectors, but he went back more than 100 years and revived the *quatre-couleur* gold processes of the 18th century.

In seeking the probable antique of the future I decided, after considering various

mediums and their potentialities, that there are four crafts that seem to lend themselves particularly to the designs and creations of today. They are, the glass-engraver, the silversmith, the jeweller and the china-modeller. In most cases I was able to meet the creators of the particular items and was delighted to find that, in these days of mass production, there are still inspired individual creations from artists who find joy in their work.

Mr. Peter Dreisner is a 26-year-old glass-engraver on the staff of Thomas Goode & Sons. Among his work I saw a goblet in fine English crystal made in the Jacobean style. It has a knopped stem a folding foot and is subtly engraved with a sign of the Zodiac,

CONTINUED OVERLEAF



JESPER HOM

*Henning Koppel, the Danish silversmith, two of whose designs, the silver bowl and silver wine jug, are seen right. The portrait in the picture is of Georg Jensen who founded the firm which employs 20 designers in Copenhagen*



(Aquarius) while on the reverse is the constellation of stars called Aquarius. In another example of his work a detailed drawing of the Pied Piper of Hamelin is engraved on a glass vase. Diamond and copper wheel, and stone wheel engraving are used here, and diamond point engraving for the background.

To explore current work in silver I went to Garrard's, the Crown Jewellers, whose silver designer is Mr. A. C. Styles, a man in his 30s who trained at the Gravesend and Central London Schools of Arts & Crafts. His creations are typical of a small handful of people working in this field and I was especially interested in a mace designed for the city of Manchester. The centre knop unscrews and a break from tradition is that the city's coat of arms has been modelled and set into the centre of the mace head, not raised on the circumference. I also noted a tug-of-war trophy designed for an army officers' mess which has a heavy protective shield around the figures lending an

original appearance to the piece as a whole.

In marked contrast was a silver bowl I discovered at Georg Jensen of Copenhagen and New Bond Street. It is the work of the youngest artist attached to the firm, 41-year-old Danish silversmith Henning Koppel. He trained at the Royal Academy in Copenhagen and studied under Malfrey in Paris. His bowl is notable for its sheer simplicity of line and has received several International Awards; the Goldsmith's Company of the City of London have bought a copy for their collection, as have the national museums of Copenhagen and New York.

There is no doubt that the craft of jewellery, mentioned in the Book of Genesis as Rebecca's marriage gift, will continue to prosper. Cartier's of Bond Street employ four English craftsmen, each of whom has been with the firm since finishing his training (all in England). They are Messrs. Charity, Emerson, Mew (all of whom have 30 years service) and Mr. Gardner who,





Left: the workroom at Cartiers. On the velvet cushion, examples of bird brooches made from precious stones. The craftsmen combine their own originality with the classical style Cartier founded in Paris 100 years ago. Below: Mr. A. C. Styles of Garrard & Co. Examples of his work in the foreground



at 36, has been with them for 16 years. Among their work—one of the most expensive and competitive art forms—I noted a baton-shaped vanity and cigarette case of gold set with diamonds. Not only attractive to look at, it is strictly utilitarian and was awarded a diploma by the Crafts Centre of Great Britain.

A brooch in an abstract design also caught my attention. It consists of fine *navette*-shaped diamonds, supported on stems and emphasized by the design. They are surrounded by round diamonds. Intricate workmanship and six precious stones (ruby, sapphire, emerald, amethyst, diamond and opal) went into the creation of a kingfisher bird. The master stone that forms the body governs the shape of the jewel and so no two kingfishers are alike. One version, a chick (a privilege of the jeweller's licence), was inspired by a pale sapphire. The head and tail feathers were diamonds, the eye a ruby. It was made in three-dimensional high relief attracting the eye from every

aspect, as opposed to old fashioned jewellery that lay flat on its background. More examples of contemporary jewellery can be seen at The Jewel of the Year exhibition at Christies in aid of the Camphill Village Trust (see Counterspy, page 632). The exhibition closes on 30 September.

Finally, porcelain, and the work of Miss Dorothy Doughty. Her series of British birds in porcelain can be seen on exhibition at the moment at the Worcester Royal Porcelain Company's Showrooms in Curzon Street. Miss Doughty, now in her 60s and living in Cornwall, first makes a sketch model in plasticine portraying the birds in their natural habitat and life-size. The final colouring and glazing is done by the Worcester company. She manages to catch natural attitudes and colours for the models, and sets them in realistic backgrounds—gorse, branches or just about to fly. It is not expected that any of the bird portraits will be available for at least two years, but Aspreys have opened an order list.



*Peter Dreisner, the first glass designer-engraver to join the staff of Thomas Goode & Co. for 100 years. His Zodiac goblets are on the table; he holds the vase engraved with the Pied Piper of Hamelin. Behind, the glass etcher's arsenal of tools hang on the wall*



# THE NEW BLUE WAVE

Elizabeth Dickson introduces autumn fashion with a colour theme based on the evening blues and photographed by Johnny Moncada on the banks of the Seine. Turn the pages for a colourscope of clothes from Paris, New York and London



Reed-slim silhouette in brilliant blue crepe, the bodice of the dress topped with shoestring straps and swathed with a wide cummerbund, the ankle-length skirt draped to one side with a deep slit. Regal mandarin coat in ivory Staron silk edged in blue and crystal embroidery. Earrings in diamanté and pearl. Adaptation of dress only at Harrods

The great look of blue for night-time occasions swept in on the crest of the Collections wave. Paris showed every hue of the ocean from gentle aquamarine to indigo.

The magnificent gala clothes shown here and on the previous page marked the high-tide point of applause at Nina Ricci. Stop press news from Balenciaga rounds off the Paris story in this issue. Autumn guide to daytime dressing begins overleaf

Party wavelength; dressing gown cut given a sophisticated new outlook in turquoise Staron silk. The coat takes off for a Chinese yellow ballgown with covered-up top and back dipping to a neat waist. The lean skirt falls to ankle length. Chic extras: matching yellow silk pumps by Carvil, turquoise studded gilt earrings and bracelet. Coat only to order from Liberty











# CAMEL CULT

To be camel-conscious is to be fashion-conscious this autumn. The camel call is answered here with a herd of delicious warm clothes to wear from this month on. John Cole took the pictures

HAIR-DOS BY EVANSKY



Possessing an unrivalled clarity of line, a coat to pair with a weekend and travel wardrobe. Throwaway freedom in the wide collar, deep pockets and tie belt. By Moore & Southcott, about 15½ gns. at Goringes. Creamy felt hat with petersham band by Scotts, Old Bond Street: £5 7s. 6d. Three-strand amber necklace from Presents



Lissom, soft-moving jumper suit in camel-coloured jersey. Easy skirt and low-pocketed top with bone buttons, bracelet length sleeves. By Swyzerli, 18½ gns. at Lillywhites. Sheltering the head, a felt garbo by Scotts, Old Bond Street: £4 7s. 6d. Green and gunmetal beads, Presents of Dover Street

Opposite page: Career suit with a big fashion future in camel-coloured jersey and Triconyl. Cravat blouse and piping in nutmeg brown. Garlaine Tricosa at Cresta and branches: 31 gns. Photographed in Manhattan by Dormbier

Autumn fashion theory put into practise most attractively with a zippy career suit. Slim-skirted with a slightly longer jacket and single buttoning, 23½ gns. Lambswool polo sweater soft as a caress in matching camel hue, 89s. 6d. Both at the Jaeger Camel Shop, Regent St., and branches



Splendidly understated, the nifty camel shift worn with no fuss and no extras except a short-sleeved jersey top. By Mary Quant, 15 gns. at Fortnum & Mason. Black kid gloves by Miloré

Magnetic little shirtwaister with reed slim skirt and shiny gilt buttons. Sold with mock croc belt by Sambo, 8 gns. at Swan & Edgar. Autumnal print silk scarf by Lanvin Castillo and crocodile handbag both from Charles Jourdan. Gilt bangles, Presents of Dover Street





Double vision camel. Left: battledress top, skinny skirt for dressing on a budget. Only adornment: the gleaming gilt buttons. By Linzi, 8½ gns. at Peter Robinsons, Oxford Circus. Right: Western saloon shirt given a camel complexion and transformed into a snappy little dress. Black bootlace tie at the collar, handsome scattering of brass buttons. By Susan Small Trendsetters, 11 gns. at Simpsons

Shirtdress duet. Sing a song of camel on a theme of distinguished, easy elegance. Left: camel shaded wool dress with standaway collar and low-hipped green suède belt. Pair of ivy leaf clips on the shoulder. By Christian Dior-London, Harrods. Right: Chic, nonchalant street dress in camel gaberdine, self-belted. Handsome buttons in black braid. By Eric Hill, 16 gns. at Harrods







Seasonal as autumn itself, the classic car coat ready to put on and forget about. Uncluttered line, bold and brash buttons. By Radimar, about 10 gns. at Dickins & Jones. Black crocodile grab-bag, Charles Jourdan



Double the splendour: the winter greatcoats. Left: wrapover version with neat tie belt. By Ledux, price about 21 gns. at Army and Navy Stores. Right: sturdy double-breasted classic with important pockets, simple tailoring. By Dereta, 25½ gns. at Selfridges. Gloves by Miloré

Take your pick of the coat infatuation for the dressing-gown look. Left: camel travel coat, printed kid collar. Jaeger Camel Shop, Regent Street, 39½ gns. Available from 1 October. Right: camel coat, as soft as cashmere, lining quilted. Berg Boutique Collection, about 23½ gns. Harrods

#### OUT OF TOWN STOCKISTS

Sambo shirtwaister dress at:  
David Morgan, Cardiff; Hammonds of Hull

Swyzerli jersey suit at:  
Kendal Milne, Manchester; Mary Lee, Tunbridge Wells

Dior dress at:  
Samuels of Manchester  
Eric Hill dress at:  
Rackhams, Birmingham; Browns of Chester

Ledux coat at:  
Dentons, Bradford; Jenners, Edinburgh

Dereta coat at:  
Hammonds of Hull; Selrights of Coventry

Jaeger coat at the main branches of Jaeger

Camel coat from Berg Boutique Collection at:  
Kendal Milne, Manchester; Daly's of Glasgow

Jaeger suit and polo sweater at all branches of Jaeger

Mary Quant dress at:  
Marshall & Snelgrove, Leeds; Daly's of Glasgow

Moore & Southcott coat at:  
Hargreaves & Dawson, Blackpool; Simpson Hunter, Glasgow

Radimar coat at:  
Brights of Bristol; Rowntrees of Scarborough

Linzi dress at:  
Marshall & Snelgrove, Birmingham & Leeds

Dress by Susan Small Trendsetters at:  
Corders of Ipswich; La Boutique, Uxbridge





# COUTURE CODE



LEAN, LEGGY DRESSING. One of the looks to follow is via a new way with black.

*Above* skinny, almost concave little coatdress in inky jersey. The narrow-shouldered tunic dress buttoned in braid with mandarin collar, tight sleeves. Pistachio silk turban and large pin at the neck of pearl, amber and diamond.

GIVENCHY. *Left* jet crêpe dinner dress has high drawstring waist and neckline. The waist fastens in the front with a bow, the neckline dips to a low back with crossover straps and two flying panels. Velvet pillbox hat. BALENCIAGA

Last transmission on the fashion wavelength from Paris is the new code for dressing at Balenciaga and Givenchy. Pictures from their Collections are released to the world this week and the secrets decoded here by Elizabeth Dickson. Sketches by Barbara Hulanicki



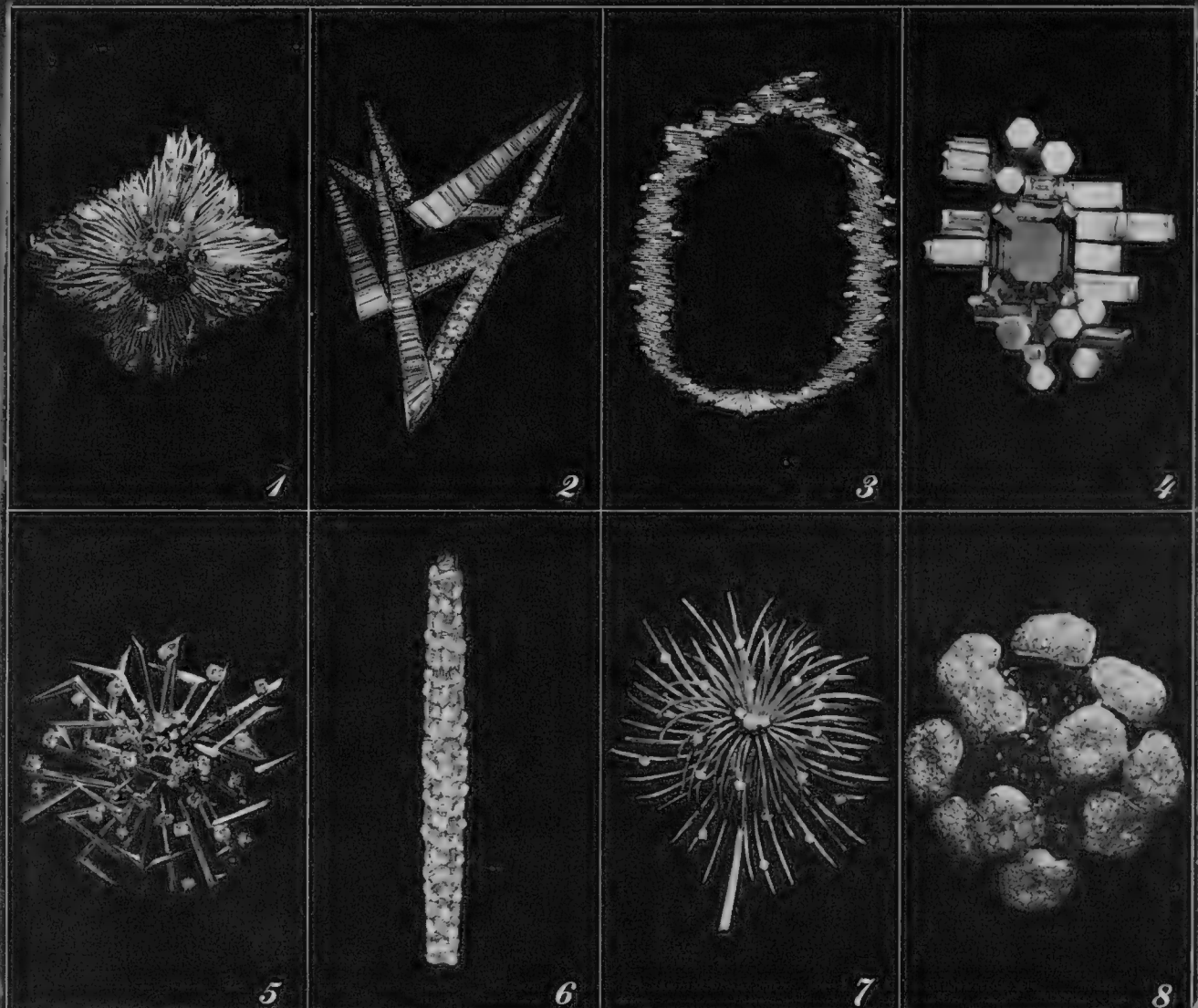


**BATHROBE DRESSING.** Another look at the wrapover, dressing-gown theme for autumn. *Above* utter simplicity, tremendous elegance achieved for an evening dress in cherry red brocade from Staron. Belted with self-rouleau tie, sweeping skirt lifted at the front to show matching pumps; fullness at the back with a hint of a train. Diamond clip on the bodice, another pinned to an emerald satin bow in the hair. **GIVENCHY.**

*Left* the ultimate in luxury for formal evenings. Floor-length bathrobe coat of white ermine, sashed in sugar pink satin ribbon. Worn over lean little white cloqué evening dress with low cowl back, wrapover skirt. Long necklaces of pearl and diamond and garnet pendant.

**BALENCIAGA**

# SPOT THE JEWEL OF THE YEAR



COUNTERSPY BY ELIZABETH WILLIAMSON / PHOTOGRAPH BY VIC SINGH

Choosing the Jewel of the Year is rather like picking the Girl of the Year—every entrant has the necessary qualifications but only one the outstanding combination of sparkle and thoroughbred good looks. This year, Collingwood's winning mixture was clusters of diamonds sparkling above the red wine glow of rubies (number 8). It is on view with the runners-up at Christies until the end of the month. Designed by Roger King, the Jewel of the Year would cost around £1,225.

Highly commended jewels were: number 1 by S. J. Rood. A pin with a wavering, undersea charm has a centre of oval emeralds with a fan out of multi-coloured wires scattered with diamonds and emeralds. Designed by Roger King, about £1,000.

2. Collingwood. Forked lightning diamond pin

streaking with brilliant and baguette cuts is mounted in platinum. Designed by Lilian Hall: around £975.

3. W. A. Perry. Icy diamonds spangle the ends of a yellow and white gold necklace. Designed by T. A. Durant: around £1,250.

4. D. & J. Wellby. Northern lights gold ring glimmering with emeralds and diamonds. Designed by Gilian Packard: about £1,000.

5. Mappin & Webb. Multi-angled gold pin neon lighted with diamonds and a tremblant centre. Designed by W. Gilbert: about £595.

6. Garrard. Thickset bracelet of unevenly carved gold is spiced with batches of diamonds. Designed by Roger King: approximately £1,900.

7. S. J. Rood. Frail, furling flower in gold delicately iced with round diamonds. Designed by H. Applebee: around £340.



# VERDICTS

## PLAYS

## ALAN ROBERTS

THE NEW MEN STRAND THEATRE (ERNEST CLARK, PAUL DANEMAN, RICHARD PASCO, JENNIFER WRIGHT)

### An affair of puppets

I DON'T SUPPOSE YOU HAVE EVER HEARD OF Roberts's Law for, though I formulated it many years ago, it has never appeared in print. It goes like this: *The consumption of chocolates during a performance in the theatre varies quantitatively in inverse proportion to the quality of the play.* I tell it to you now because at the first night of Ronald Millar's adaptation of Sir Charles Snow's novel, the man in the next stall to me wolfed his way through two whole boxes of chocolates. And though this was harsh and irritating criticism, it was not without a great deal of justification.

*The New Men* is not a great novel but it has qualities of sincerity, depth of characterisation, atmosphere and subtle polemic, all of which are missing from Mr. Millar's comedy-cum-melodrama. Throughout the play one can hear him saying to himself, "This is a serious subject. Must make sure the audience get plenty of laughs in case they get bored."

The "serious subject" is the moral dilemma of a group of scientists, humanitarians all, who are striving to make Britain first with the atom bomb in the belief that the mere threat of it will be enough to stop the war. They are, almost to a man, either too innocent or too wrapped up in their scientific problems ever to imagine that the Thing will ever be dropped, and when the Americans beat them to their goal and do drop the Thing they are righteously enraged.

The object is Ban the Bomb propaganda, with which you may or may not agree. That is your affair. What concerns and angers me is the way in which Mr. Millar has cheapened the propaganda. The difference between his version of the story and Sir Charles's is parallel with that between the beatnik fringe of the Ban the Bomb movement and Earl Russell.

Of course Mr. Millar did not set out to do this. It has been imposed upon him by his old-fashioned ideas of what makes good theatre and, as I have said above, his determination that the thing must not get too serious.

Writing in the *Daily Telegraph*, Mr. W. A. Darlington said, "In *The New Men* the over-riding necessities of war make puppets of the characters." But this is not true. In the novel the characters are complex and credible. In the play it is Mr. Millar who has made them puppets. Faced with the difficult problem of transplanting them he



Lotte Lenya, the German singer and actress, closely associated with the work of Bertolt Brecht and the composer the late Kurt Weill (her husband) is appearing at the Royal Court Theatre in Brecht on Brecht. It is her first stage appearance in this country

has taken each one's most obvious and superficial feature and exaggerated it, then whittled away to nothing all the other features.

Not content with the fact that Walter Luke, the chief nuclear physicist, is a four-letter man, he makes him also a docker's son with a Cockney accent and a schoolboy sense of humour. The part is well played—for laughs—by Richard Pasco. And as a result the most suspenseful scene of the book, the first attempt to get the atomic pile working, is made to resemble a well-remembered Crazy Gang sketch at the Victoria Palace.

In the same way the Whitehall characters are whittled into caricatures. The Minister (Gerald Cross) becomes a buffoon whose principal war aim is to protect his favourite biscuits from the bombing, and his P.P.S. (Peter Copley) is a stock-type Blimp. Lewis Eliot (Ernest Clark), the Cambridge don, turned top-grade Civil Servant for the duration, has become so colourless a personality that his younger brother Martin's admiration for him, and concealed jealousy of him, is incomprehensible.

Martin (Paul Daneman) is the hub of the story. Dominated all his life by the image of his successful brother, he is constantly forced to prove himself to himself. His heart-searching, in and out of the atom station where he is Luke's assistant, is as tireless as a monkey's search for fleas (or whatever it is monkeys search for). That he is not wholly convincing on the stage is again Mr. Millar's fault, for he omits completely one of the prime motivating factors that lie behind Martin's restless behaviour—his anxiety to prove himself to his wife

Irene, who is being unfaithful to him.

Even when the world is about to be blown to pieces men will worry about their wives' infidelity. To have left out this part of Martin's background is to reduce him to almost the same sort of puppet as the rest of the play's scientists. What is more, Irene without her faithlessness has no point in the story, a fact which Jennifer Wright, who played the part, could do absolutely nothing to hide.

In case I sound a little hard on Mr. Millar let me say that I sympathize with him in the dilemma he had to face, which must have been almost as demoralizing as that of the poor atom scientists themselves. Obviously he had to do some pretty drastic surgery on the novel. My criticism is that it was not drastic enough. What was needed was a decision to cut away all that was not essential, to build up the essential characters at the expense of the complete excision of inessential ones, to resist the temptation to retain a "good line" for its own sake or the sake of a laugh.

Instead Mr. Millar has hacked bits off here and bits off there and even grafted little bits of one character on to one or another totally different character. Whole speeches are transferred from one character to another often without regard to their fitness. The operative word is "fitness." An adaptor may, unless the author objects, do what he likes with a novel. He may change it so completely that the book is unrecognizable. If, in so doing, he creates a different but no less worthy piece of work, only the pedants will cavil. If I cavil it is because Mr. Millar's play is similar but vastly inferior to Sir Charles's book.



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## FILMS

## ELSPETH GRANT

**LOLITA** DIRECTOR STANLEY KUBRICK (JAMES MASON, SHELLEY WINTERS, PETER SELLERS, SUE LYON) **SOMETHING WILD** DIRECTOR JACK GARFEIN (CARROLL BAKER, RALPH MEEKER, MILDRED DUNNOCK) **ACCATTONE** DIRECTOR PIER PAOLO PASOLINI (FRANCO CITTI, SILVANA CORSINI, FRANCA PASUT) **THE PIGEON THAT TOOK ROME** DIRECTOR MELVILLE SHAVELSON (CHARLTON HESTON, ELSA MARTINELLI, HARRY GUARDINO, GABRIELLA PALLOTTA, BACCALONI)

## Lolita with the lid on

THE PUBLICITY HAND-OUTS ON *Lolita*—plentiful as the recent rains—make little mention of Mr. Vladimir Nabokov: perhaps this is because somebody felt, as I do, that anybody who would so mutilate his own brain-child (Mr. Nabokov wrote the screenplay based on his notorious novel) should be quietly pushed into a dark corner and never seen again. I can't say I cared much for the book, but at least it had the courage of its depravity and made no concessions to middle-class morality.

While the film follows the outline of the original story of obsessive passion fairly accurately, it is basically a cheat—as it was bound to be unless designed exclusively for the *cinema bleu*. The moment *Lolita's* age is upped from 12 to 16, Humbert Humbert's desire for her ceases to be unholy—it becomes unfortunate but understandable. There is nothing really shocking about the affair between attractive Mr. James Mason and nubile Miss Sue Lyon: in fact one rather wonders why he doesn't marry the girl once her Mum is safely out of the way.

Mum, superbly played by Miss Shelley Winters, is, as you may recall, the maddening, sex-starved, small-town widow whom the cultured and cynical Humbert marries solely because he is crazy about her daughter, *Lolita*. From the indiscreet diary in which Humbert reveals his secret heart, Mum learns the humiliating truth of the set-up: she rushes from the house and conveniently gets herself killed by a passing car.

Off goes Humbert to collect his step-daughter from the holiday camp to which she has been sent by Mum. He and *Lolita* spend a night together in an hotel room—not, as it should have been, a night of awful frustration for Humbert, but one made unsuitably comic by his struggles with a collapsible bed. In the morning *Lolita*, appraising her stepfather with eyes as cold as marbles, suggests that they play "the game" she used to play with Charlie, a youth at the camp. It dawns upon Humbert that *Lolita* is no stranger to sex. Here begin the trials and tribulations of Humbert. He is tormented by jealousy and cannot bear to let *Lolita* out of his sight—rightly suspecting her of infidelity and wrongly fearing that she may tell someone of their relationship. His possessiveness bores *Lolita*—who one day runs off with a somewhat obscene eccentric, Clare Quilty (Mr. Peter Sellers).

Humbert does not see her again for a couple of years—by which time she has been discarded by Quilty and has married a hard-up young man by whom she is expecting a child. Mr. Mason, who gives a truly magnificent performance, makes their last



Steve McQueen listens to his companions tunnelling their way out of Stalag Luft North, the "escape proof" prisoner of war camp in the film of Paul Brickhill's book *The Great Escape*. The film also stars James Donald, Richard Attenborough and Donald Pleasence

meeting and parting genuinely moving. One can see why the director, Mr. Stanley Kubrick, has switched the fantastic scene of Humbert's encounter with Quilty from the end to the beginning of the film: it would have been a sin to let an inappropriate note of comedy ruin the picture's one moment of tragedy.

Mr. Sellers has, most mistakenly in my opinion, been allowed to knock the story sideways. In the book Quilty is scarcely more than glimpsed—as a menacing, Peter Quint-like figure in the background. Here, in order to give Mr. Sellers a chance to show his skill in impersonation, Quilty is the man who pops up in a variety of disguises to pester poor Humbert at point-blank range. I don't deny that Mr. Sellers is brilliant—but the Quilty he presents is a darn sight too versatile to be credible.

I must confess that *Something Wild* had me completely baffled. Miss Carroll Baker (who looks remarkably like a grown-up Miss Sue Lyon) is on her way home from choir practice one night when she is attacked by an unknown man, dragged into a shrubbery and raped. She cannot tell her hypochondriac mother (Miss Mildred Dunnock) of this hideous experience—she would be shocked, to death possibly—so she leaves home. She is prevented from committing suicide by a garage mechanic (Mr. Ralph Meeker) who seems to assume that since he saved her life she belongs to him. He keeps her locked up in his grim little basement flat. By day he is polite and kind, though he puzzles Miss Baker (and me) with the reiterated remark that she is his "last chance." By night he is a revolting and aggressive drunk—and Miss Baker has occasion to kick him in the face, blinding him in one eye.

This (or something) persuades Mr. Meeker that Miss Baker would make him a good wife—so he begs her to leave him if she wishes. This (or something) convinces her that he would make her a good husband. Round comes Miss Dunnock, in floods of tears, to ask in a strangled screech, "What has happened to my baby?" What, indeed—and, for that matter, what hasn't? The film contains some realistic shots of New York's streets, squalid lodging-houses and a 5 & 10 cent store—but the characters remain totally unreal and their actions unexplained.

It would seem, from *Accattone*, that Rome is overrun with penniless layabouts who share one ignoble ambition: to live on the immoral earnings of some wretched woman. The girl who is currently supporting our hero, *Accattone* (Signor Franco Citti), has the misfortune to break a leg: his friends, doubtless outraged at her carelessness, take her to a lonely spot, rape her and beat her up. Meantime *Accattone* is busy acquiring a possible substitute—Signorina Franca Pasut. She is a simple girl with no talent for the profession. Touched by her innocence, the pimp reforms. Rather than put her on the streets, he will take a job. Work soon palls—but he doesn't go back to pimping: he becomes, instead, what is described as an honest thief—and is killed while trying to escape from the police. It's a pretty sordid film—but beautifully acted.

*The Pigeon That Took Rome* extracts all the fun it can from wayward carrier pigeons, pregnant women, and the ineptitude of a couple of American spies in the Eternal City just prior to its liberation. Through all the involved and wearisome proceedings runs a streak of vulgarity three miles wide.



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## BOOKS SIRIOL HUGH-JONES

**THE SKIN CHAIRS** BY BARBARA COMYNS (HEINEMANN, 18s.) **INNOCENCE** BY DIANE GIGUÈRE (GOLLANCZ, 16s.) **IN THE NAME OF THE SON** BY HERVÉ BAZIN (SECKER & Warburg, 18s.) **THE QUEENS & THE HIVE** BY DAME EDITH SITWELL (MACMILLAN, 42s.) **DRAMATIC ESSAYS** BY NIGEL DENNIS (WEIDENFELD & NICOLSON, 21s.)

### Blood-chilling cosiness

MISS BARBARA COMYNS IS A GREAT PUZZLE TO me. Author of that curious Victorian fantasy *The Vet's Daughter* and of a book about living abroad, she has now produced *The Skin Chairs*, and whether this is the product of a highly sophisticated comic talent, or one of extraordinary innocence it is hard to decide. Maybe one should simply accept the fact that *The Skin Chairs* is funny and rather touching and very vivid, and makes a noise like itself and no other book, which is already saying a very great deal.

The time is apparently the 1920's, but the whole climate of the book is genuine E. Nesbit-Edwardian. The story is told by 10-year-old Frances, and it is a splendid happy-ending fairytale about how brave widowed Mother goes to live with her six children at The Hollies, is patronized by her snobby rich relatives the Lawrences, befriended by a kindly bachelor and finally marries in triumph and a great deal of money, while the Lawrences are taught a fearful lesson by the elopement of their daughter Ruby with the chauffeur. There are all kinds of grotesques among the minor personages, and a strong atmosphere of gentle horror lies behind the cosiness: Vanda the pretty widow almost kills her

own child, Mrs. Alexander, who loves animals, dissects her pets after death and wears turbans to conceal the frightful holes in her head. I am a little afraid of Miss Comyns, who has an awful understanding of the terror that lurks behind a dusty laurel bush or beyond a shut door. One should mention, in passing, that the skin chairs are made of human skin and belong to a General who has a fit in the alarmed presence of two of the children and dies on the floor; and that one of the children has only one hand—the genuine Comyns detail. On the other hand, she has the prettiest, sharpest and most takingly simple style, a sort of Douanier Rousseau quality in prose. "It was green where we lived and like living in the heart of a lettuce." It's the sort of sentence that sticks in the head.

Briefly . . . *Innocence*, by Diane Giguère, is a vastly depressing first novel about a young illegitimate girl who takes over her broken-down mother's last lover, imagines herself pregnant and drives the dismal ugly gentleman to violence. Miss Giguère is very young and may well brighten up with time. The translation of this ruthless document is by brave Peter Green. . . . *Hervé Bazin's In the Name of the Son* is an admirable novel seen cloudily through a translation, by Richard Howard, full of Americanisms and curious constructions. It is the story of the relationship between a widowed provincial schoolmaster, a man of kindly instincts and no will, and his third child, a boy who is in fact not his own son. The two elder children are good-looking and talented, and Bruno is recalcitrant, stubborn and of course the more dearly loved. In spite of the difficulties of reading some of the sentences, the novel gives great pleasure. . . .

*The Queens and the Hive* by Dame Edith Sitwell is, the publishers say, a story of personalities rather than a straight history book. The heroine is Queen Elizabeth I, a

figure with whom Dame Edith says she is inclined to identify herself owing to their many qualities in common—a fact it does no harm to bear in mind while reading this large colourful book. The prose is rich and dramatic, dark glittering shadows lurk about the place, and every now and then one comes up against a moment of high and somehow mysterious drama, very oddly expressed, as in the ending of the chapter preceding the Massacre of St. Bartholomew: "A terrible shadow drew nearer—a shadow that seemed as if torn from universal Night.

Then came Horror."

The age of Elizabeth I is very fully documented already, and some may prefer their history cooler and neater. On the other hand, Dame Edith is splendid value on marginal subjects such as witchcraft and the career of my hero, Elizabeth's astrologer and mathematician Dr. Dee. . . .

Nigel Dennis is a brilliant and greatly provocative theatre critic, as well as being a novelist and playwright, and is for me the only writer on the theatre who can be read with continual and increasing delight, profit and astonishment. He is also outrageously and sometimes unfairly funny in a quietly savage manner I am very devoted to. *Dramatic Essays* is a marvellous collection of his recent pronouncements on our living and partly living theatre, and it is a remarkable happiness to read this cold, ironic, tremendously aristocratic, absolutely sure writing that slays with sheer good sense and knowledge, but always quickly and economically and not with a lot of messy puddles of blood. There is an essay called *Under the Combination Room* that says all there is to be said about our new modish satire and saves everyone else the trouble of waffling on about it. I revere and thank heaven for Mr. Dennis, who has more intelligence in his little finger than . . . you can fill in the names for yourself.

## RECORDS GERALD LASCCELLES

**YOU'RE MINE, YOU & NO COUNT BLUES** BY SARAH VAUGHAN **MR. "B"** BY BILLY ECKSTINE **BURNISHED BRASS** BY GEORGE SHEARING **DROWN IN MY OWN TEARS** BY DON SHIRLEY **MONK'S MUSIC** BY THELONIOUS MONK **AND THEN SOME** BY DONALD BYRD **CLAP HANDS** BY ELLA FITZGERALD

### Sarah Vaughan serenades

IN LITTLE MORE THAN A WEEK'S TIME SARAH VAUGHAN will be starting her third British tour, backed by her own trio and supported by expatriate pianist George Shearing and his quintet. Miss Vaughan, starting her singing career with Earl Hines in 1943, was lucky to have Dizzy Gillespie to write some arrangements for her, and even luckier to find herself teamed with him again when Billy Eckstine took over the band the following year. Her interesting but sophisticated style is amply demonstrated in *You're Mine, You* (SCX3444), a newly released album, while a snatch of her early style can be heard on one track in Eckstine's *Mr. "B"* (EMB3338) which was released at

the beginning of the year. My own choice in recent years is her delightful EP, made to a Basie accompaniment, *No Count Blues* (ZEP10115).

The Shearing success story reads like a 20th-century fairy tale. Ignored by all but a handful of musicians and connoisseurs in England, he emigrated to the States where he rapidly established his specialized brand of quintet jazz, based on a moderate approach to progressive harmony and phrasing. It caught the public's fancy and blossomed into a semi-commercial presentation which enjoys vast popularity. Drummer Vernel Fournier and bassist Ralph Peña will be mainstays of the quintet touring this country, which also includes congo drummer Armando Feraza. George has not been prominent in the record lists of late, but his famous *Burnished Brass* album is now being reissued in EP form (EAP1-1-38), in which the famous quintet sound is backed by a swinging brass section.

I have probed to the depths an extraordinary piano record by Don Shirley, called *Drown In My Own Tears* (SAH-A6238), which professes to come back to the roots, without finding anything to justify such lavish claims. His is a sort of drawing-room interpretation of what Ray Charles

has been doing for some years, now commonly known as "soul" jazz. His technical brilliance is not matched by his sense of swing, and the implied simplicity which must be a vital part of such music is more than surpassed by many more real jazz pianists who could never qualify for the drawing-room stakes. The album I have in mind is the reissue of *Monk's Music* (RLP 12-242), wherein the redoubtable Thelonious takes his four horn players for a stroll through such spicy originals as *Well you needn't* and *Epistrophe*.

The contemporary scene has always had a place for Donald Byrd, who wields a trumpet to great effect in an album dating back to 1955, *And Then Some* (ERL50067). This session is also an important vehicle for Hank Jones, one of the least publicised but most effective improvisers in the present day scene. Their joint efforts are proved in their version of *Don't blame me*.

Harping back to Monk, and one of his greatest compositions, *Round midnight*, I was spellbound by the way Ella Fitzgerald sings an impossibly slow version in her new album *Clap Hands* (CSD1447). As usual, there is never a dull moment, as she romances and bounces through 14 whistleable themes of everlasting quality.



## GALLERIES ROBERT WRAIGHT

ST. PAUL DE VENCE ALPES MARITIMES

## Deputy for Giotto

PICASSO CALLS HIM "MY FRIEND WHO WEARS the monocle in his ear." Major French poets get lyrical about him and his work. To one he is "*Borsi le magnifique*," to another "*Le Toscan de belle allure*." Top French art critics write monographs that begin, "On top of a hill dominating the medieval city of St. Paul de Vence the Florentine Manfred Borsi has conquered his solitude . . ." or, "While the hot and sweaty tourists swarm up and down the ancient, narrow footways of St. Paul in their hundreds, an Italian alchemist is at work, unknown to them, just beyond the ramparts of the medieval town. His name is Borsi. . ."

For two years continuously an exhibition of Borsi's work has been touring major cities of France, Germany, Italy, Switzerland and Scandinavia. In Copenhagen, Danish art lovers queued up earlier this year to see his one man show there. In Florence, murals by him will soon replace the long-lost Giotto frescoes in the reconstructed convent of Santuario dell' Incontro. In Paris, where he was already *bien connu* in the 1920s, a major exhibition of his work is planned for the coming winter. Yet in London he is so little known that at Christie's recently I bought for a few guineas one of his ceramic tiles that would sell down here for ten times as much.

His home is a mecca for writers and artists and for the intellectuals—directors and stars—of the French cinema. He is the sub-

ject of the tenth volume in a series of new books, *Les Grands Peintres*, that includes Matisse, Rouault, Braque, Picasso, Léger, Mirò, Vlaminck, Chagall and de Segonzac. Several of his works hang alongside those of these and other modern masters at the famous Colombe d'Or. Yet in London I have found only two or three dealers who have ever heard of him.

One reason (but still no excuse) for this is that, until recently, his most important works were all ceramic—not pots and plates or the like, but "ceramic paintings" on lava rock that are much more difficult and expensive than canvases to transport. These *peintures céramiques* are unique. So, too, is almost everything else about this latter-day-Renaissance Florentine with the manner and the look of a Medici prince and an incredible flow of incomprehensible (except to favoured initiates) French that would make an Irishman's lilt seem like the staccato croak of a frog with hiccoughs.

Borsi and his Roman wife, Bianca, have a house which, even at St. Paul, where the unusual is commonplace, is architecturally remarkable. The name *Ermitage St. Georges* is spelled out in nails on its garden door and it is, in fact, a 400-year-old hermitage. Its chapel, at road level, is opened to the public for worship once a year, on St. George's Day. Its vestry is the Borsi's drawing-room, a windowless, white-painted cave with 3-ft. thick walls that are proof against the Provençal sun. In daytime the only light comes through small wrought-iron gates that lead to the cloisters, where a small spring springs eternally, and to a garden filled with merciful, shade-giving mandarin trees.

The garden, like the house, is on three levels. On the top level, from which one looks down upon the little campanile of the

chapel, is a swimming pool. On this level, too, the artist has his studio and commands an inspiring panorama that takes in St. Paul on its hilltop, the distant mountains and a wide stretch of the not-far-distant sea.

Borsi came to St. Paul for a weekend in 1948 and has stayed for 14 years. He was born in 1900 and, before he was 20, was a member of the Futurist movement. Strangely, for an Italian, he was attracted to the north and at 20 went to Copenhagen and studied ceramics under the great Nordström. Five years later he moved to Paris where he painted, practised lithography and did murals, of which the most important was for the restaurant rendez-vous of artists, *La Coupole*.

Transplanted to St. Paul, he found that the brilliant light demanded the pure jewel-like colours of enamels and ceramic glazes. For 10 years oil paints were put aside and he devoted himself to the creation of a new art form, the *tableau-céramique*. Using lava rock (from Etna and Stromboli) he was able to fire panels almost a yard square in the huge kiln that fills half his studio. Ceaseless research and experiment produced new colours, revealed ancient secrets of the Etruscan, Egyptian and Italian Primitive ceramists.

To see Borsi's panels go into the kiln pale and anaemic and emerge a few hours later ablaze with glorious harmonies of colour is a revelation of magic. But the real magic is not in the fire, it is in the artist's head.

"Deaf, I paint in blindness," he once said, but it is only half-true. Though he needs a "monocle in his ear" in order to hear, he knows, even as he mixes them, exactly what colours will result from the pale and anaemic pastes with which he paints.

## OPERA J. ROGER BAKER

SIEGFRIED ROYAL OPERA HOUSE (BIRGIT NILSSON, WOLFGANG WINDGASSEN, DAVID WARD) CONDUCTOR GEORG SOLTI PRODUCER HANS HOTTER

## Horsepower but no horse

FACTS MUST BE FACED, AND AN OPERATIC ONE is that Wagner can be a bore. Without a certain amount of horsepower behind the baton his operas can drag unmercifully. By pushing the orchestral pace, Mr. Georg Solti ensured that the new production of *Siegfried*, with which the season opened at Covent Garden, was continually arresting. There was tension in the opening *vorspiel* and in the closing pages a majestic broadening like a river entering the sea. The great moments were given full value—the forging of the sword, the murmurings in the forest (Barbara Holt trilling securely as the Woodbird). Not so lyrical as *Die Walküre* or as epic as *Götterdämmerung* (the operas that precede and follow it in the *Ring* cycle), *Siegfried* is an instalment of explanation and narration. Apart from the Woodbird, no female voice is heard until the last act, and by then one is longing for something to break the monopoly of male voices.

The longed-for soprano appears, half an hour before the end of the five, in the form

of Birgit Nilsson, unquestionably the greatest Brünnhilde of the day. From her opening greeting to the sun, to the rapturous close of the love duet she fills the theatre with that sheer vocal radiance which the opera (through its very form, of course) has previously lacked. It is a great scene and Miss Nilsson clearly inspired her Siegfried, Wolfgang Windgassen, to heights he had earlier only hinted at. Possibly because he was preserving his voice for this climactic scene there was a subdued quality about his performance (even a touch of strain in *Nothung! Nothung! Neidliches Schwert*), but the intelligence and variety he brings to this, one of the most arduous of tenor roles, is fully rewarding. David Ward has clearly been primed to assume the role of Wotan, the father of the Gods, by the producer Hans Hotter, himself an outstanding interpreter of this role. But to call Mr. Ward's account imitative or derivative is to do him a disservice. His voice has authority, makes a wonderful sound and his interpretation has a conviction that comes from within himself. It certainly looks as though the definitive Wotan of the '60s will emerge from Covent Garden's resident company. Hans Hotter's production has no blinding flashes of originality but at least we are spared ambiguities and way-out symbolism. I was sorry to miss Siegfried's bear, Brünnhilde's horse and nine-tenths of the dragon, who died in singularly unfair combat. Nonsense was

made of Siegfried's original assumption that the sleeping Brünnhilde is a man as she is discovered sans helmet, blonde hair falling over her shoulder and wearing, instead of armour, a sort of figure-fitting tabard; the crucial moment when, realizing she is female, he knows love and fear for the first time, is seriously undermined.

The basis of Gunther Schneider-Siemssen's designs is a huge ring, wide as the proscenium arch, that can be raised and tilted. Apart from being a useful basic piece of stage machinery that allows variety and at the same time will bring visual unity to each opera of the cycle, it has a valid symbolic significance as the ring forged from stolen *rheingold* which controls the destinies of the Gods and heroes. And when Siegfried and Brünnhilde declare their love in optimistic phrases they are standing within this encirclement of fate that, in *Götterdämmerung* is the cause of the ultimate catastrophe. However, it is only in the last act that the setting is appropriate; the ring is tilted sideways, rocky platforms project through it. Earlier the decorations were less successful, particularly in the second act where the forest is represented by a couple of sequined branches hanging from high overhead, and a pattern of brown and green light playing on an otherwise barren stage. Fortunately the orchestra conjured the mysterious woods with bird calls and shifting leaves far more effectively.



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There's nothing quite like a mask. It provides a quick, instant glow for the skin that seems unbelievable until you have experienced it. Most masks do what they say on the labels; they really do transform the skin, for the mask is the product that lives up to the superlatives on the label. The trick of instant beauty is easily learnt because a child could manage the ones that need mixing and spread them smoothly on face and neck, giving the eye area a miss. Cotton wool soaked in something soothing like Lancôme's Limpidis (a flowery, cool lotion) refresh the eyes.

The joys of some masks can only be experienced inside a beauty salon—Helena Rubinstein use some at their salon in Grafton Street which are not available elsewhere. One is the skin brightening and clearing Water Lily mask which brings a pretty after glow. Pomade Noir is a shock tactic for oily/acne conditions—it can be bought in the shops. So can their Pore mask which tightens wide pores and the Herbal one works on the age-old principle of herbal therapy for clearing and tightening.

Countess Csaky uses masks on some of the most beautifully kept faces in London. In her salon at Carrington House, Hertford Street, W.1, she mixes her own made-to-measure masks as part of her outstandingly good treatmentscope.

Mask working a glowing trick alongside is Germaine Monteil's Plastic Cream which slowly sets giving a sensation of tingling glow. Dry skin feels better for a thin protective undercoat of Rose Skin Cream which counteracts any dry-out.

A tingling feel is the result of putting on Estée Lauder's Creme Pack which is an elegant taupe colour and leaves the skin glowing and ready for her Super Rich All Purpose Cream. Creme Pack doesn't stiffen.

Orlane make two masks which cleanse and whiten without setting stiff. They are especially gentle and good on English rose skins. Reve Rose pleases a dry type and leaves it glowing fresh—take it off with lukewarm Tonique. Reve Bleu is gauged for the normal to oily, you can whip it off with Astringent. A middle-aged skin which wants to look gorgeous for a few hours can be a Cinderella and go to the Ball after a treatment with their mask Crème Nubilia. It contains camphor which makes it very warming and its astringent properties help to stimulate the muscles, smooth out wrinkles for a few hours.

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GOOD LOOKS BY ELIZABETH WILLIAMSON



AFTER GLOW

# MOTORING

Dudley Noble

*Trying out a quality trio*



*The 6/110 Wolseley, one of the trio of 3-litre 6-cylinder cars made by the British Motor Corporation*

THERE ARE NONE TOO MANY CARS ON THE MARKET of the calibre of the British Motor Corporation's 3-litre models, and I know from letters that these large and luxurious saloons appeal specially to *The Tatler* readers. Therefore I persuaded B.M.C. to let me try out all three of their models in this category—the Vandenplas Princess Mark II at £1,532, the Wolseley 6/110 at £1,263 and the Austin A110 at £1,197, all inclusive of purchase tax. They make an impressive set of triplets, for they differ only in equipment, finish and furnishing—basically they are all alike, with 6-cylinder, 2-carburettor engine of 2,912 c.c. capacity developing 120 b.h.p. at 4,750 r.p.m., and a 3-speed gearbox which has synchromesh on all gears and also a Borg-Warner overdrive operating on the two upper ratios.

This combination provides five separate gears, ranging from a "high" high of 2.74 to 1 to a low of 12.1 to 1. In between one has 3.9, 4.5 and 6.45, and the beauty of the arrangement is that one can switch from overdrive top or second to the normal (non-overdrive) ratio by merely pressing the accelerator pedal to the floor. Alternatively, one can have completely automatic transmission (also of Borg-Warner make) for an extra £68 15s., in which case there is, of course, no overdrive. I have tried both, and hardly know which I prefer: the automatic is a boon in traffic because the right gear is always ready waiting for one's foot to go down on the accelerator but, on the other hand, the overdrive is splendid when on the motorway or a clear stretch of open road.

My sole criticism of automatic transmission is that, if the engine inadvertently stalls, the little lever under the steering wheel has got to be shifted to either neutral or "park" position before the starter will

operate, and this is annoying when one goes straight out into the traffic stream with a cold engine. In fact, one of the three cars I tried did suffer from stalling until the engine warmed up, and it was most disconcerting, continually finding that the gear lever had to be moved back to neutral and then, after the engine had restarted, back again to drive position before one could get the car under way. Presumably it was only a matter of having the carburation attended to, but none the less it caused irritation.

The Vandenplas Princess is the most luxurious of the trio, and its body is most handsomely finished and equipped, with seating in finest quality hide and with folding picnic tables in polished wood behind the front seats. The general air of high quality inside the body is completed by a woven head lining and thick carpeting which has excellent sound-deadening properties. The Wolseley 6/110 is not quite so lush in its appointments, but nevertheless maintains the tradition this marque has always enjoyed for being a notch or two above the popular family car. The Austin A110 Westminster is more the workhorse of the range, as its price suggests, but it nevertheless possesses the roominess and the high performance of the other two and should suit many a motorist who needs the sort of transport that only a big car can provide. These B.M.C. 3-litre models are definitely big cars by European standards, having an overall length of 15 ft. 8 ins. and a kerb weight of just over 30 cwt. With a fuel consumption approximating 18-20 m.p.g., and a maximum speed of just on 100 m.p.h., they transport a full load of passengers in great comfort and at high average speed.

A car safety harness with one big advantage over most others has recently been put

on the market by the firm of J. B. Brooks, one of the oldest in the cycle and motor industries, and now a subsidiary of the Raleigh concern of Nottingham. Its great feature is that it allows the wearer almost complete freedom of movement because it has a reel which retracts it when not in use and also permits the belt to be drawn out if this is done slowly and evenly. But, when a sudden strain is put on it, it locks solid and holds the wearer in his seat. The harness has been developed from aircraft practice but is quite individual in its motor car application and, when in full production, will cost about £7 exclusive of fitting.



*The Brooks Inertia Reel safety belt allows great freedom of movement*





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# ROSES & ROSE GROWING

G. S. Fletcher

*Come September*

SEPTEMBER IS A FAVOURITE MONTH OF MINE. At its best a mellow time of the year, September brings the second crop of bloom—not so abundant, of course, as in the earlier months (apart from varieties which are at their best in the autumn) but, if the weather is kind, giving welcome colour before the chill of October. It is necessary to keep rose beds regularly hoed at this season, removing all the dead and decaying leaves and keeping the beds free from weeds. The removal of dead blooms is another point needing constant attention at the moment, the object of these exercises being to ensure that all new wood is fully ripened before the weather deteriorates. To get the best of the late blooms, a certain amount of disbudding is necessary—pick off all weak buds and thin out feeble and useless shoots.

This will give the maximum encouragement to those roses carrying a good crop, and such trees can have the last of the feedings of liquid manure as an extra fillip to blooming and ripening.

September is the time to prune pillar and rambler roses, thinning out or cutting back to new wood. Pruning ramblers is a pleasant job for a September afternoon, the idea being to take out the old, useless wood—those shoots that have flowered this last summer—retaining the new growths to flower next year. I like to release all the shoots, tying the new ones in during the process of cutting out the old and then spacing the new wood with precision. Sometimes the rose is disobliging and has only made two or three new growths, in which case these must be supplemented by some of those springing

from old wood in order to obtain sufficient material for a balanced tree. All the canes should be tied in, not too tightly, and small useless growths cut right out. The soil below should then be carefully forked over, picking off all dead leaves. I advocate a spraying with Jeyes fluid, suitably diluted, to give the rose a general freshening up and to act as discouragement to mildew and spores of black spot. Late caterpillars should be picked off. Neglected rambler roses that have become a mass of interwoven and entangled shoots can be brought back into shape this way: there are invariably new basal shoots to be recovered from the wreck, and others from older wood can be pressed into service as a first step towards establishing the normal rhythm.

# DINING IN

Helen Burke

*A first course from Italy*

SOMETHING NEW TO YOU AND ME MAY BE OLD news to everyone else. Risking, therefore, telling you of a dish you may have made for many years, I would like to give what I regard as a unique recipe for Gnocchi de Ricotta or Gnocchi Verde. And—wonderful—you can make them early in the morning and finish them at the last minute before the meal. They make a very good first course.

You want a pound of ricotta cheese, which can be bought from most Italian grocers, an 11-oz. packet of frozen chopped spinach (a pound would be about right when fresh spinach is available), a whole egg, a teaspoon of salt,  $\frac{1}{4}$  teaspoon of freshly milled pepper,  $\frac{1}{2}$  to  $\frac{3}{4}$  teaspoon of grated nutmeg, according to taste, and 2 just-rounded tablespoons of grated Parmesan cheese. For the "sauce," you will need melted butter and more Parmesan.

I should say here that I have recently had a visitor from the United States who is a wonderful cook. When I was in New York a year ago she showed me how to make the dish. This time she made it in my kitchen.

The ricotta she buys in New York has to be drained overnight. She hangs it in butter muslin in her refrigerator with a basin underneath to catch the drips and she then squeezes it dry. The ricotta we bought here was so pleasantly dry that she did not have to do this. I tell you this because it is really important. Should the mixture be soft, the gnocchi will break up, since they contain neither flour nor semolina to make them self-binding.

We bought the frozen chopped spinach and drained it. Having squeezed it in her hands to an unbelievable dryness, she then mixed the ricotta and spinach in a largish basin with the other ingredients. When they were thoroughly blended together (and they have to be), she picked up very small teaspoons of the mixture (perhaps less), formed them into small balls, rolled each with a feather touch in a little extremely fine semolina which she had sprinkled on an enamelled tray, and then rolled them in the palms of her hands, ending up with quite small "walnuts" of

palest green, white-flecked. These were placed side by side on the tray, covered with greaseproof paper, and stored in the refrigerator for a couple of hours.

The gnocchi expand during the cooking, so use a large, deep saucepan two-thirds filled with unsalted water. (Pauline tells me that salted water would cause the gnocchi to break). When the water boils hard, drop in the gnocchi one at a time. Presently, they will rise to the surface. Give them a minute or so, then lift them out with a vegetable skimmer and drain them by tipping it this way and that.

Drop them into a heated serving-dish in which is already a little melted butter and grated Parmesan cheese. Sprinkle with more butter and cheese and send piping hot to table.

Once you have made these gnocchi as a first course, you will want to make them again and again because they are a most delicious dish. Just remember that it is the dry mixture "as does it." Similar gnocchi, but of hazel-nut size, are an excellent garnish for chicken broth.

A new edition of **Elena's Famous Mexican & Spanish Recipes**, by Elena Zelayeta (Prentice-Hall, 15s.), reached this country a month or two ago. As I have known this book and used the recipes from it for many years, I can recommend it to those who like food that is authentically Mexican. As one can now buy cans of Mexican beans, and the other ingredients are readily available, I give her recipe for CHILI CON CARNE for 4 to 6. She gives eight chillies but I suggest using four to six the first time, because the chillies can be pretty pungent. Cut 2 lb. beef into cubes and cook them for  $\frac{1}{2}$  hour in two cups of water with salt to taste. Save the water. Meanwhile, cook 8 chillies in warm water to cover until soft (about 20 minutes). Drain and again save the water. Remove the seeds. Grind together the chillies, 2 cloves of garlic and a teaspoon of oregano (marjoram) to the consistency of a paste. Add a cup of the water from the meat and  $\frac{1}{2}$  cup of the water in which the chillies soaked.

Brown 2 tablespoons of flour in  $\frac{1}{4}$  cup oil then gradually add the chilli mixture,

salt to taste and a tiny pinch of cumin. Add this mixture to the meat and its remaining stock and simmer, covered, until tender (about an hour). Finally, add a can of Mexican beans and heat through.

I could hardly wait for autumn to arrive to return to the making of BREAD. Last week, with some of the dough, I made a sort of "LARDY" CAKE which was so enthusiastically received that I can see myself faced with having to bake one at least once a week. But, first, to describe the making of the bread itself.

Sift a 3-lb. bag of wholemeal flour and  $\frac{3}{4}$  oz. of salt into a large basin. Crumble 1 oz. of bakers' yeast or  $\frac{1}{2}$  oz. of dried yeast into a little water in a measuring jug and beat them together. Add enough lukewarm water to make 1 $\frac{1}{2}$  pints in all. Make a well in the flour, pour the yeast water into it, work well together, then set in a warm place to rise to double the original bulk. Turn out and knead thoroughly.

Set aside 1 $\frac{1}{2}$  lb. of the dough. Return the remainder to the basin, make a cross cut in the surface and leave it to rise again for 20 minutes. Halve this dough, then knead it and shape it into two loaves. Place them on greased baking sheets, leave to double in size again, then bake for 35 to 40 minutes at 450 degrees Fahr. or gas mark 8. To test for "doneness," remove the baking sheet and tap the bottom of the loaves. If there is a clean hollow sound, they are baked.

Now for the "LARDY" CAKE, made with my wholemeal dough. Roll it out into a long thinnish oblong, spread it with 2 oz. of butter and sprinkle with 2 $\frac{1}{2}$  oz. of soft brown sugar and 3 oz. of mixed dried fruit, including chopped peel. Roll up like a Swiss roll and press the ends. Roll out to an oblong again and repeat the butter, sugar and fruit additions. Form again into a Swiss roll, then roll out and fold into three. Form to fit into a well buttered deepish Yorkshire pudding tin. Leave in a warm place to double in size. Bake for 50 to 60 minutes in a fairly hot oven (400 degrees Fahr. or gas mark 6). Ten minutes before the end of baking, brush the surface with golden syrup.



CLAUDE VIR

## GOING PLACES IN PICTURES

Eli Wallach, topflight American actor, is over here completing his scenes in Carl Foreman's new film, *The Victors*, in which he plays opposite Jeanne Moreau (writes Anthony Haden-Guest). Primarily a stage actor, Wallach was a founder-member of New York's Actors' Studio, home of *The Method*. He has made only seven films—they include *Baby Doll* and *The Misfits*—but in each he has had a lead role. "But," he says, "I'm an actor, not a star. People don't pursue me in the street. They look at me curiously, and say, 'Your name is on the tip of my tongue.' After this movie, I go back to the stage, a couple of little plays off-Broadway." *The Victors*, which also stars European new-wavers, Melina Mercouri and Romy Schneider, is apparently anti-war. An atonement perhaps for Foreman's other recent film, *The Guns Of Navarone*.





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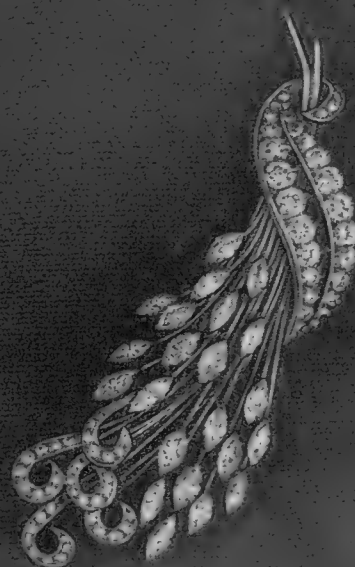
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**Miss Kirsten Marea Bergquist to Lt. John Andrew Brundage, USAF:** *She* is the daughter of Mr. & Mrs. Laurence C. Bergquist, of Westminster Gardens, S.W.1. *He* is the son of Mr. & Mrs. L. N. Brundage, of Bethel, Conn., U.S.A.



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**Miss Susan Roberta Armitage to Mr. James Peter Heatly Gresham:** *She* is the daughter of Mr. & Mrs. R. F. Armitage, of Moore Hall, Moore, Warrington, Lancashire. *He* is the son of Mr. & Mrs. J. N. Gresham, of Knutsford, Cheshire

**Miss Ella Annette Morley to Prince Raoul Benjamin de Rohan:** *She* is the daughter of the late Major F. Heywood Morley, and of Mrs. Keith Henderson, of Netherbury Court, Bridport. *He* is the son of Prince & Princess Charles V. de Rohan, of Hillside, Charmouth



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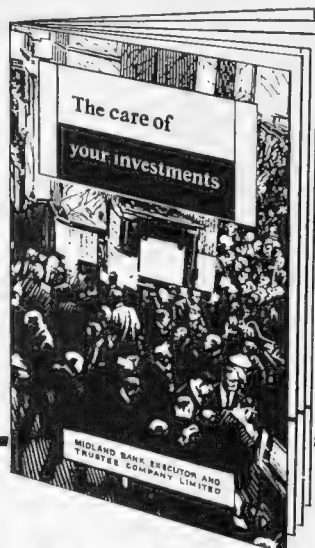
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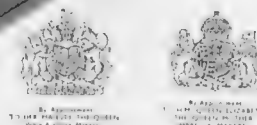
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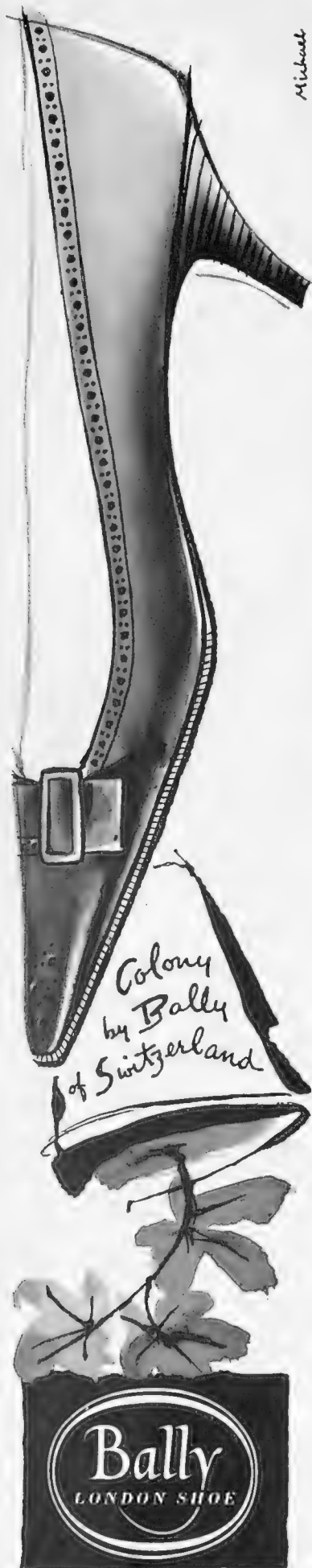


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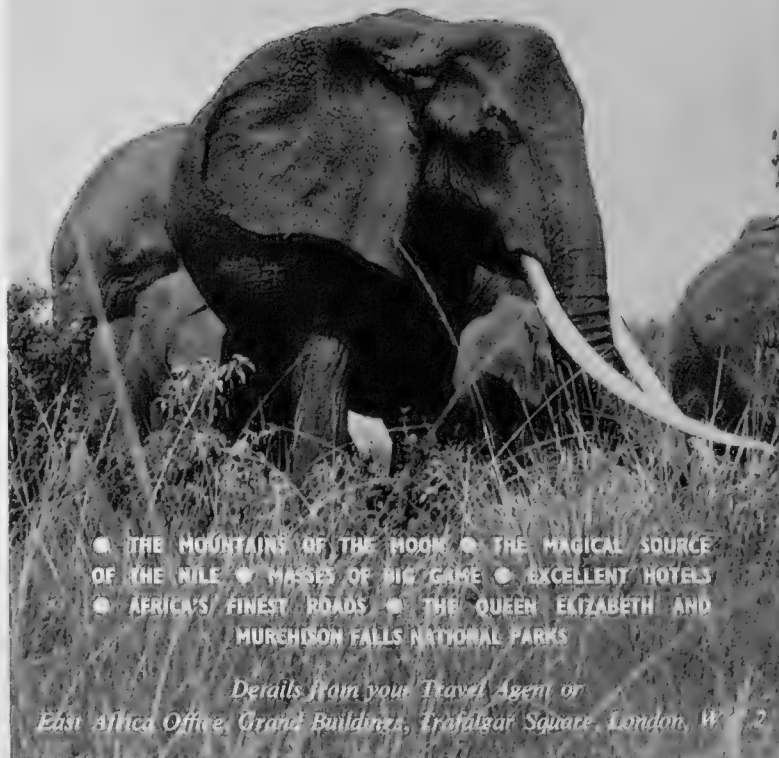
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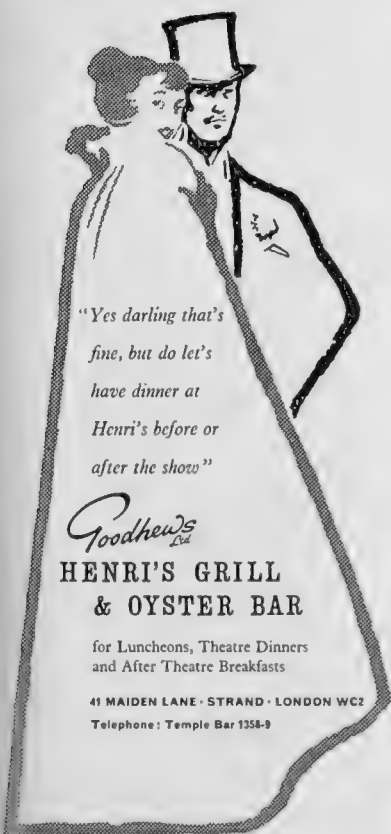
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